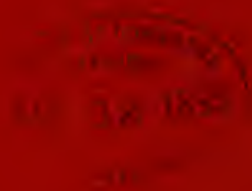


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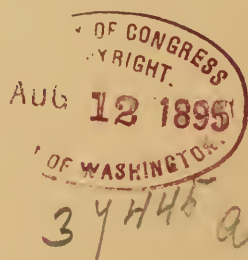
The Art of . . .
Columbian
Art Ribbon-Work

Price: 35 Cents



THE ART
.. OF ..
COLUMBIAN
ART RIBBON-WORK.

PRICE: 35 CENTS.



✓
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1895.

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INTRODUCTORY.

THE unparalleled success of this new method of Columbian Art Ribbon-Work, also the great demand by the needle-craft for a book of instructions upon the same, has lead us to the publication of this little book.

In preparing this book of instructions, the author selects a few simple designs for its pages, beginning first, with a list of suitable fabrics in the way of drawn-out work, telling how to draw the threads and make the necessary stitches preparatory for the ornamentation of ribbon, and second, a list of suitable platted ribbon designs, etc., etc., with which we have aimed, to place before the student, every step of the work, from the rudiments to the completion of each design.

Feeling that the contents of this little book will be of material assistance to the learner of this new method, it is with pleasure that we offer to the craft this valuable book upon Columbian Art Ribbon-Work.

THE WEIGAND-MILLER PATENT RIBBON NEEDLE CO.

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== THE ART ==
.. OF ..
Columbian Art Ribbon-Work.

CHAPTER I.

Never in the history of past years has there been a work of art more beautiful, fascinating and pleasing to the eye than this so-called Columbian Art Ribbon-Work, which is fast being recognized by the needle-craft as a leading work of art.

The origin of this new work was founded during the Columbian year by a lady of recognized ability among art-needle workers who, while drawing threads from a linen throw was prompted with the idea of filling in the drawn-out space with ribbon, instead of lace designs, etc. Being unsuccessful in the first several attempts to weave in the ribbons, without soiling the materials, a crude, yet simple device in the way of a flat needle was thought of and made, that rendered the weaving in of ribbons, of different widths, side by side, through the drawn-out space, without impediment; the result was, the beautiful effects produced with the needle were so much admired by the needle-craft that letters patent were secured, and later, a stock company formed, who termed it the Weigand-Miller Patent Ribbon Needle.

This adds another new feature to the lady's work basket that will be admired by every art-needle worker, as she can, in a moment's time, ornament with ribbon, any textile fabric that has a drawn-out space.

These needles were also found very useful in executing many beautiful platted ribbon designs, such as sachet bags, handkerchief cases, slumber rolls, etc., etc., which are very dainty.

Then there are many articles in the way of doylies, scarfs, tray cloths, etc., also numerous little conveniences of the house, such as dust-cloth bags, laundry bags, shoe bags and furniture coverings that may be drawn and ornamented with ribbon.

Again, dresses, night robes, chemise, drawers, knickerbockers, divided skirts, and various other garments of like nature may be drawn to suit and ornamented; those just mentioned as well as a large and varied line of knit materials, can be purchased of any leading dry goods house, complete, ready for ornamentation.

CHAPTER II.

About the Materials.

THE FABRIC.

The various uses mentioned in chapter I suggest the fabrics employed in Columbian Art Ribbon-Work. In this class of work, the beginner must use judgment in the selection of her materials, always selecting the best, as the threads are more easily drawn. But the student with a little experience in this direction will soon be taught the difference between the material she does want and that which she does not.

For all classes of dressing table, bureau, side-board and table scarfs, scrim, cheese cloth, silk, and the various linens may be used; while, for toilet-cushion covers, finger-bowl doylies, dainty pillow and bolster slips, etc., linen lawn or grass-linen are preferable.

For tidies, chair scarfs, curtains, etc., scrim, bolting cloth, cheese-cloth, unbleached muslin, cambric, pongee, silk, etc., etc., may be used.

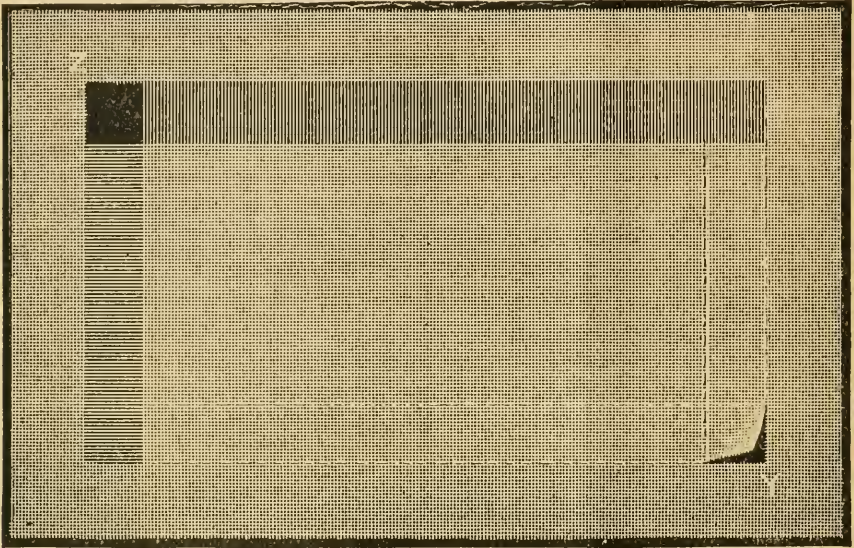
THE RIBBON.

The most beautiful trimmings for garments or fancy work of every description are those of ribbon. The plain satin and gros-grain satin edge ribbons are mostly used in the decoration of Columbian Art Ribbon-Work. In chapter III, we give a brief description of their uses, also a list of harmonious groups, which will be of assistance to the learner in the selection of colors.

Drawing the Threads.

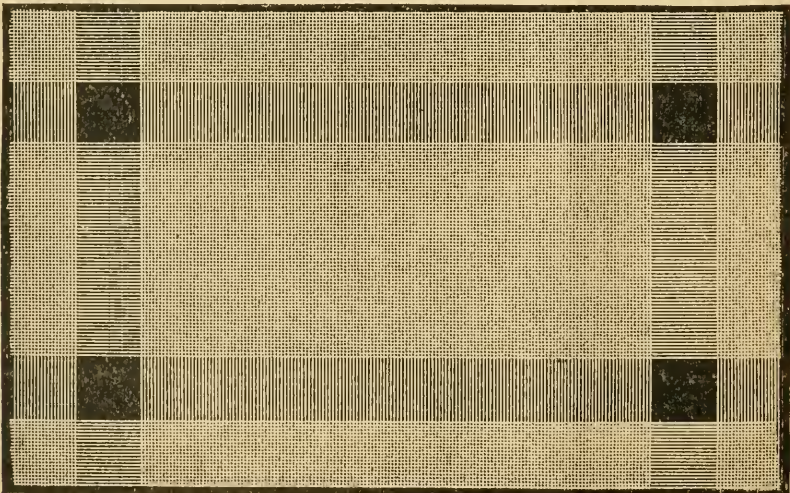
The foundation principles for the drawing of the threads in this work are the same as those in regular drawn-work. In drawing out the threads for spaces or borders to be ornamented, care should be taken to draw them out to suit the exact width or widths of ribbon decided upon for ornamentation. But in all cases, especially if it be for a border inside of the material, like that displayed in chapter VII, of pillow sham, be sure to cut the threads at exactly the right points (as more fully described on the following page) so that they will not extend beyond, or fall short of the desired line or width of space to be ornamented and thus produce an untidy, unfinished appearance.

NO. 1.—This engraving shows how to cut a corner and to draw the threads, so as to leave a continuous border of the material. (Y) shows how the corner should be cut, and (Z) the effect produced by the threads



NO. 1.—METHOD OF DRAWING THE THREADS.

drawn each way from same. Hence, by a careful inspection of No. 1, it will be seen, that by cutting the four corners at the proper points, and drawing the threads each way from same, will produce a continuous border of the material.

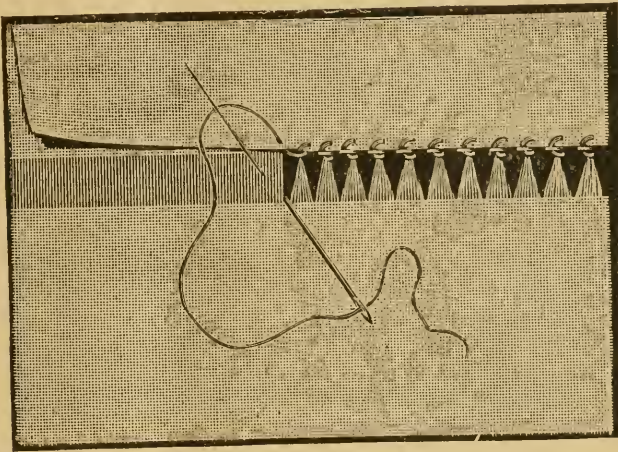


NO. 2.—REGULAR OR ORDINARY METHOD

• NO. 2.—This engraving shows the regular or ordinary way of drawing the threads, which is from side to side of the fabric, thus leaving a small square of the material at each corner.

Method of Hemstitching.

In hemstitching the first step is to draw the threads, twice the width of the hem wanted, from the edge. Then the hem is prepared in the usual way, and basted smoothly down, with its turned-under edge even with the upper edge of drawn-out space.



NO. 3.—METHOD OF HEMSTITCH.

NO. 3.—This is the best method for this work. The thread is first drawn to the left, then down and over to the right (as seen in engraving) the needle being inserted underneath the threads and passed up through the loop. Each succeeding stitch is made in the same manner as the first, the needle always being passed up under the fold of the hem before the next stitch is made.

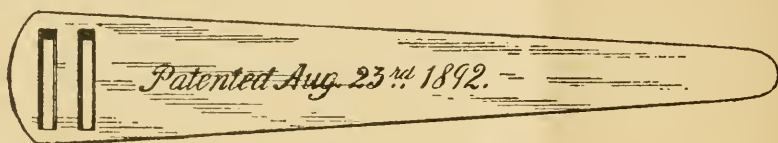
In hemstitching the student must use her own personal judgment as to the number of threads she wishes taken up each time, which must be governed by the different grades of material used.

All washable fabrics, where the edges of drawn-out spaces are not hemstitched, over-cast them to keep the threads from fraying.

The hemstitching finished the next of importance is the weaving in of the ribbon.

Weaving in the Ribbon.

This part of the work, at first, may require some little attention, but the beginner with a little practice will readily acquire the art.



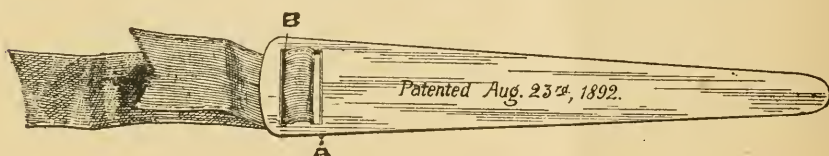
NO. 4. FLAT VIEW OF RIBBON NEEDLE.

NO. 4.—This engraving represents flat view of the Weigand-Miller Patent Ribbon Needle. In weaving, care should be taken to use the proper size for the different widths or Nos. of ribbon, which will avoid the unnecessary binding, and will oftentimes save the eye of the needle from breaking through over-exertion or carelessness.

No. 1, small size, will carry Nos. 1, 2 and 3.

No. 2, medium size, will carry Nos. 5 and 7.

No. 3, large size, will carry Nos. 9 to 16 inclusive.

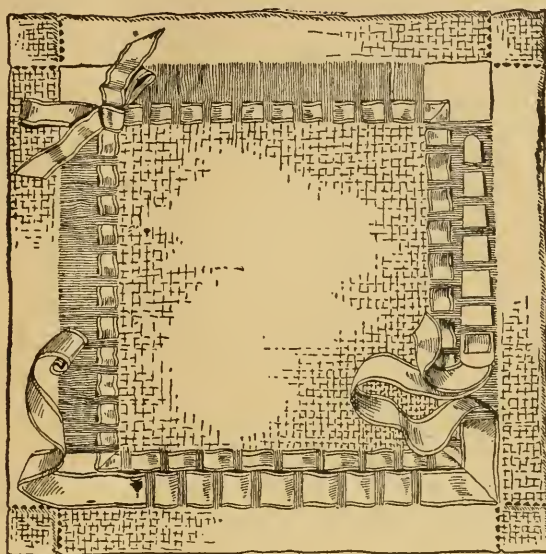


NO. 5. METHOD OF THREADING THE NEEDLE.

NO. 5.—METHOD OF THREADING THE NEEDLE.—Insert end of ribbon up through second slot from large end from underneath at (A) and down through first slot from top at (B) which makes it self-binding; hence will never come unthreaded.

Engraving No. 6 represents a tidy with threads drawn out inside of hem the width of a No. 4 and a No. 7 ribbon, showing the No. 4 woven through every other five threads on the inner part of drawn-out space and tied in bow knot at upper left hand corner; also shows the needle in weaving operation, filling in the No. 7.

Any number of ribbons of different widths can be woven side by side by weaving through the opposite threads each time as seen in illustration; but, the artist must use judgment as to the number of threads she wishes to be taken up.

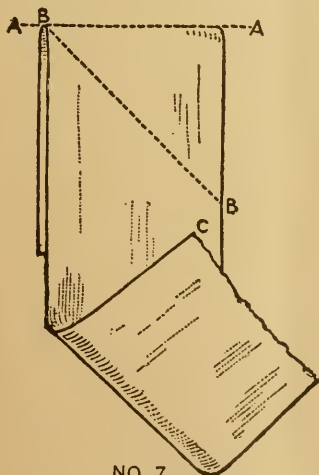


SHOWS
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RIBBON.

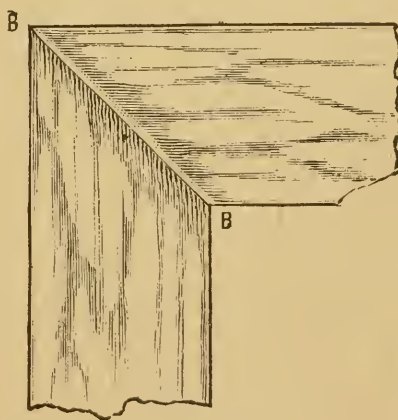


NO. 6.

NOS. 7 AND 8.—DETAILS FOR FORMING CORNER.—First, fold the ribbon together at line (A....A) then take hold at corner (C) and fold over diagonal to line (B....B) being careful to make the folds exact, which will produce the square corner as seen at No. 8. Tack outer and inner corners at (B....B) to keep in shape.



NO. 7.



NO. 8.

NOS. 7 AND 8.—DETAILS FOR FORMING CORNER.

Having given a general description of the uses, materials, etc., we will on the pages immediately following the "Selection of Colors," describe each design as it appears.

CHAPTER III.

Selection of Colors.

As this is an important feature of the work, harmony in colors must always be observed. Therefore, to assist the artist in her selections, we give the following list of harmonious groups.

Blue and gold (or gold-color), a rich harmony.
 Blue and orange, a perfect harmony.
 Blue and salmon, an agreeable harmony.
 Blue and lilac, a weak harmony.
 Blue and drab, harmonize.
 Blue and stone-color, harmonize.
 Blue and fawn-color, a weak harmony.
 Blue and white (or gray), harmonize.
 Blue and straw-color, harmonize.
 Blue and maize, harmonize.
 Blue and chestnut (or chocolate) harmonize.
 Blue and brown, an agreeable harmony.
 Blue and black, harmonize.
 Blue, scarlet and purple (or lilac) harmonize.
 Blue, orange and black, harmonize.
 Blue, orange and green, harmonize.
 Blue, brown, crimson and gold (or yellow) harmonize.
 Blue, orange, black and white, harmonize.
 China-blue and old rose, a rich harmony.
 Crimson and gold (or gold-color), a rich harmony.
 Crimson and orange, a rich harmony.
 Crimson and maize, harmonize.
 Lilac and maize, harmonize.
 Lilac and cherry, an agreeable harmony.
 Lilac and scarlet, harmonize.
 Lilac and crimson, harmonize.
 Lilac, scarlet and white, or black, harmonize.
 Lilac, gold-color and crimson, harmonize.
 Lilac, yellow or gold, scarlet and white, harmonize.
 Orange and chestnut, harmonize.
 Orange and brown, an agreeable harmony.
 Orange, lilac and crimson, harmonize.
 Orange, red and green, harmonize.
 Orange, blue and crimson, harmonize.
 Orange, purple and scarlet, harmonize.
 Orange, blue, purple and scarlet, harmonize.
 Orange, blue, scarlet and claret, harmonize.
 Orange, blue, scarlet, white and green, harmonize.
 Pale blue and pink, (a French combination) harmonize.

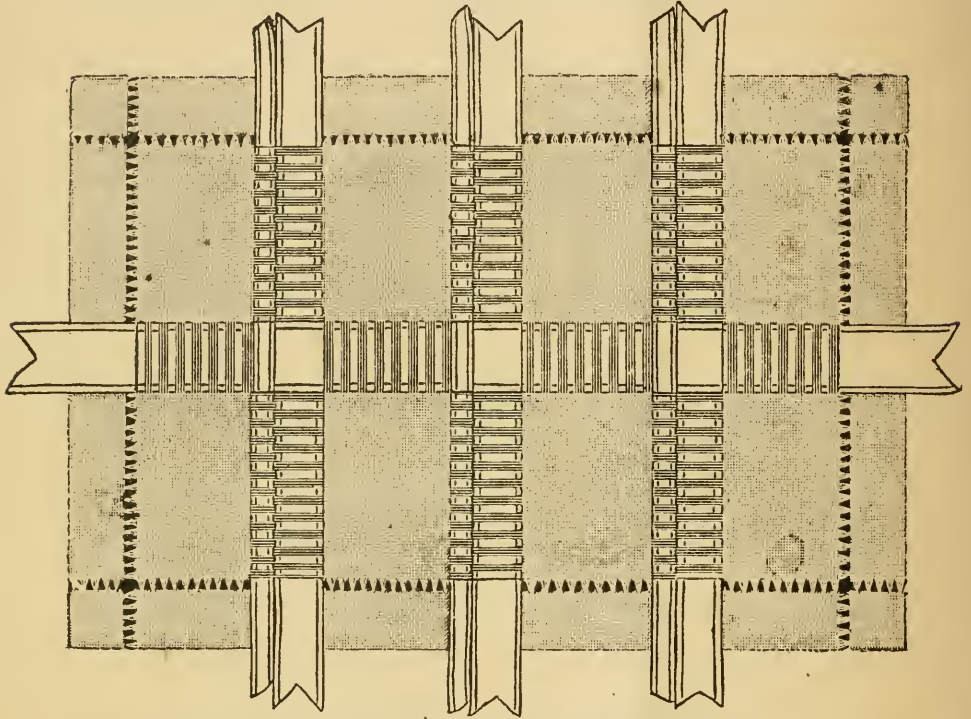
Purple and gold, or gold-color, a rich harmony.
 Purple and orange, a rich harmony.
 Purple and maize, harmonize.
 Purple and blue, harmonize.
 Purple and black, a heavy harmony.
 Purple and white a cold harmony.
 Purple, scarlet and gold-color, harmonize.
 Purple, scarlet and white, harmonize.
 Purple, scarlet, blue and orange, harmonize.
 Purple, scarlet, blue, yellow and black, harmonize.
 Red and gold (or gold-color) harmonize.
 Red and white (or gray) harmonize.
 Red, orange and green, harmonize.
 Red, yellow (or gold-color) and black, harmonize.
 Red, gold-color, black and white, harmonize.
 Red and gold (or gold-color) harmonize.
 Red and white (or gray) harmonize.
 Red, orange and green, harmonize.
 Red, yellow (or gold-color) and black, harmonize.
 Red, gold-color, black and white, harmonize.
 Scarlet and blue, harmonize.
 Scarlet and orange harmonize.
 Scarlet and slate-color, harmonize.
 Scarlet, black and white, harmonize.
 Scarlet, blue and white, harmonize.
 Scarlet, blue and gray, harmonize.
 Scarlet, blue and yellow, harmonize.
 Scarlet, blue, black and yellow, harmonize.
 Scarlet and blue, harmonize.
 Scarlet and orange, harmonize.
 Scarlet and slate-color, harmonize.
 Scarlet, black and white, harmonize.
 Scarlet, blue, and white, harmonize.
 Scarlet, blue and gray, harmonize.
 Scarlet, blue and yellow, harmonize.
 Scarlet, blue, black and yellow, harmonize.
 White and gold-color, a poor harmony.
 White and scarlet, harmonize.

The groups just given are but few and the artist who has taste in this direction can make any combination she wishes by interchanging colors from the different groups.

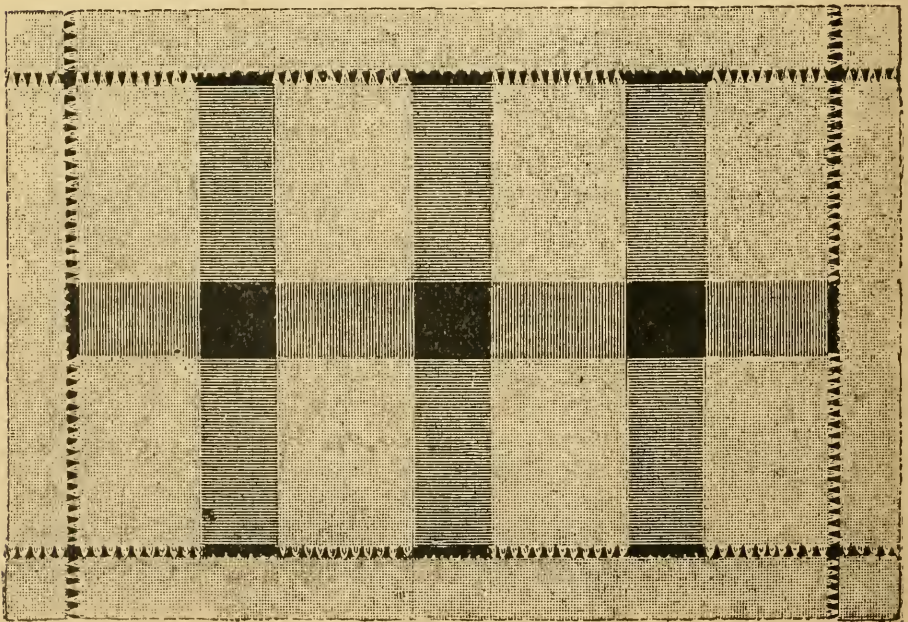
The lighter shades or tints are used for the decoration of fancy-work while the darker ones for the ornamentation of personal effects such as underwear, dresses, etc.

CHAPTER IV.

fancy Design for Tidy or Dresser Cloth.



NO. 1.—DESIGN FOR TIDY OR DRESSER CLOTH.

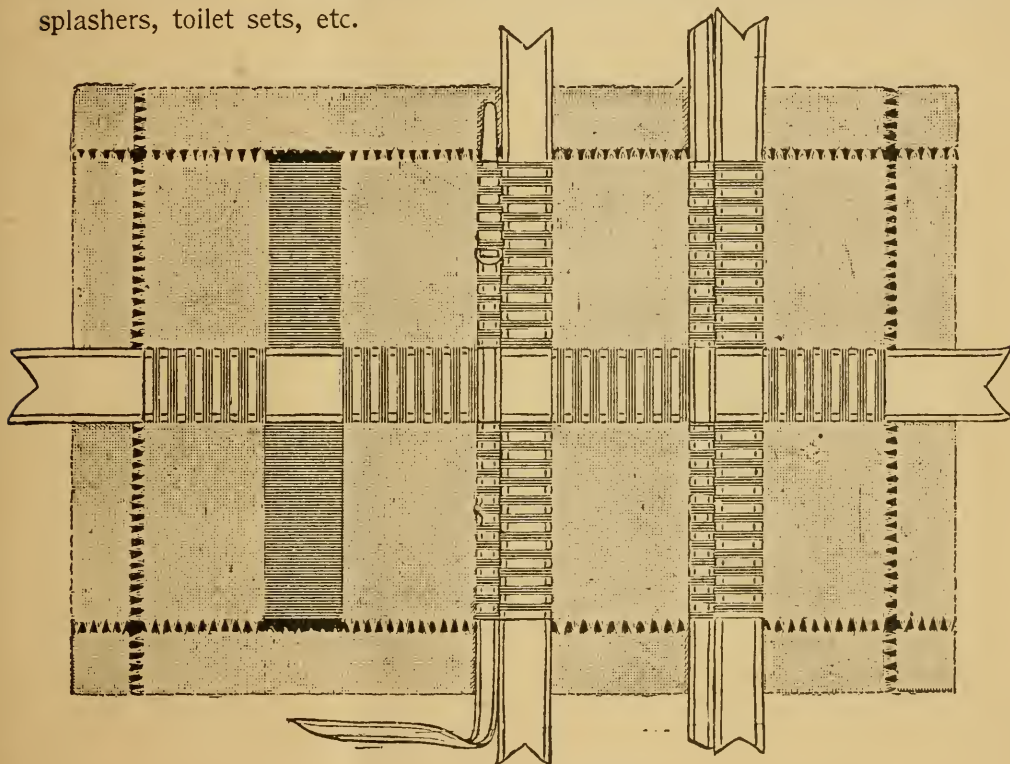


NO. 2.—DETAIL FOR DESIGN.

In this chapter three illustrations are given of fancy design for tidy or dresser-cloth which may be developed particularly well with either fine or coarse linens or any suitable fabric of which the threads may be successfully drawn.

FANCY DESIGN FOR TIDY OR DRESSER-CLOTH.

NO. 1.—This engraving represents the design mentioned and is made of linen scrim. The details for this design may also be applied to shams, splashers, toilet sets, etc.

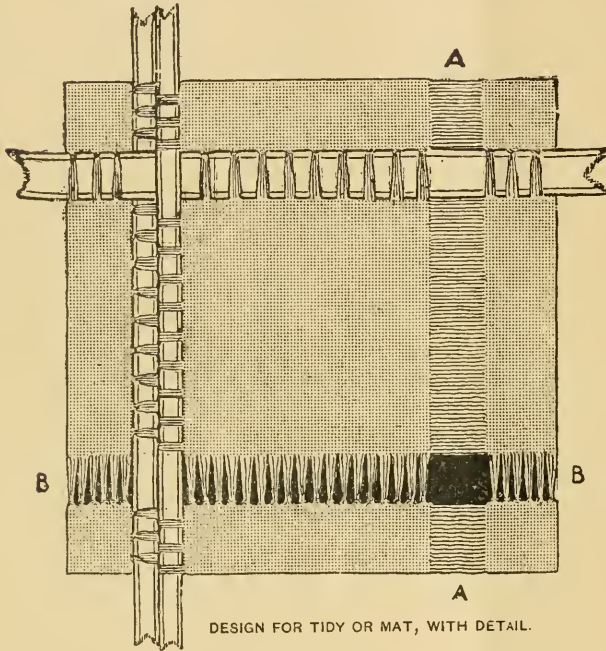


NO. 3.—DETAIL FOR DESIGN.

NOS. 2 AND 3.—The first in beginning this design is to draw the threads for the border, which is done by the ordinary method, and hemstitched as given on previous pages in chapter II. The border hemstitched, then with a pair of sharp scissors, cut the threads next to hem at both sides of tidy, the width of a No. 5 and a No. 1 or baby ribbon, and draw the threads from hem to hem as seen at No. 2. Next, cut and draw the threads for the space the long way the width of a No. 7 ribbon. Over-cast all edges of inner drawn-out spaces to keep the threads from fraying. No. 3 shows the ribbon partially woven in, with needle in weaving operation.

CHAPTER V.

Design for Tidy or Mat.



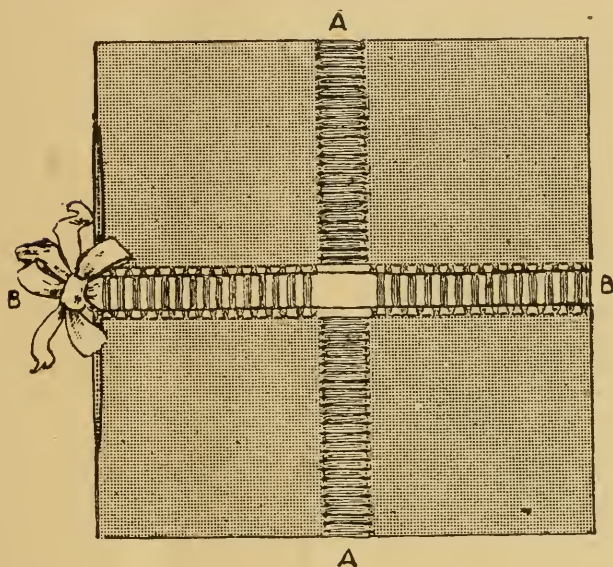
In the above engraving it will be noticed that only one-half of design for tidy or mat is finished, leaving the bottom and right side to show the detail. It may be developed in various ways to suit the taste and can be made of cheese cloth, China silk, pongee, scrim, etc.; the one just mentioned is made of scrim. The details of this design can also be successfully used for table-covers, throws, splashers, dresser-cloths and furniture coverings.

The drawing of the threads in this design is the ordinary method, from side to side, as described in chapter II, leaving a block of the material at each corner. Space (A to A) shows detail before hemstitched, and (B to B) after hemstitched. Over-cast inner edges of drawn out spaces to keep threads from fraying out.

As can be seen in engraving, the right and left sides are each drawn out the width of two No. 3 ribbons, showing them wove in on the left, and the top and bottom each the width of a No. 5, showing top space filled in. Fill right-hand side to match left side and bottom to match top.

CHAPTER VI.

Design for Sofa Cushion-Cover.



DESIGN FOR SOFA CUSHION-COVER, WITH DETAIL.

By this time the student of Columbian Art Ribbon-Work has discovered that its designs are easy to accomplish; for as in any branch of art, after the student has learned the rudiments of the work the task is found comparatively easy. Hence, after she has learned the rudiments of this work, which consists of a hemstitch and the art of weaving in the ribbon, she will find very little difficulty in developing the most intricate designs. The possibilities of the work are numerous, and as each learner progresses she will find that her individual taste will suggest many new and pretty combinations other than the various patterns given here.

SOFA CUSHION-COVER.

The above engraving represents the design mentioned and is made of double width linen scrim, folded half and sewed to form a case, with the open end hemed. Can also be made of any other material of which the threads can be successfully drawn, and in various ways.

DETAILS FOR DESIGN.

In this design, only the upper half of case is drawn out through the center, both ways, and hemstitched as directed in chapter II. The engraving shows space (A to A) hemstitched, four strands or threads to a stitch, while (B to B) shows the space ornamented with a No. 7 ribbon, edged with a No. 1 or baby ribbon, with ends tied in bow knot at left side. Ornament both drawn-out spaces alike.

A very dainty addition can be made by putting a hemstitched ruffle of the same material around outer edge, with threads drawn out inside of hem the width of a No. 1 or baby ribbon, and ornamented.

A Word or Two of Advice.

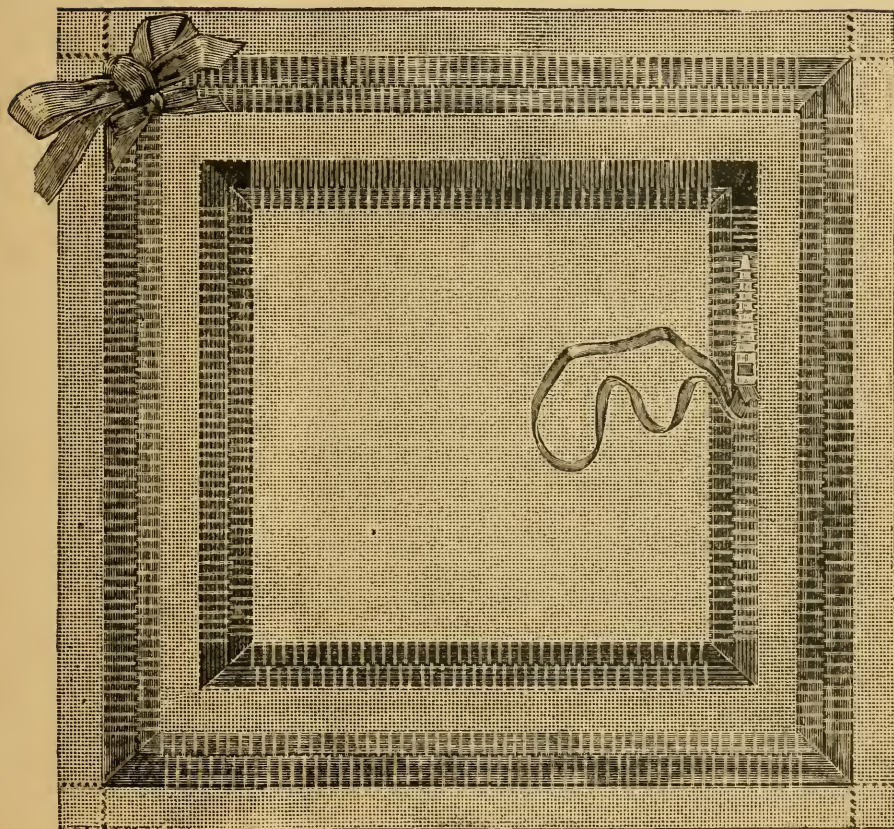
Although the student in Columbian Art Ribbon-Work has been cautioned in previous chapters to do her work carefully, it will not be a waste of time or words to advise her still further.

Where several rows of ribbon are woven side by side, through the same drawn-out space, care should be taken to take up the same number of threads each time, which will give a neat, even appearance when finished.

In drawing threads, be sure to cut them at exactly the right points so that they will not extend beyond, or fall short of the desired line or width of space to be ornamented, and thus produce an untidy and unfinished appearance.

CHAPTER VII.

Design for Pillow Sham.



DESIGN FOR PILLOW SHAM, WITH DETAIL.

With plenty of time, a taste for the employment and even the few examples of Columbian Art Ribbon-Work so far given, and what a field of work opens out before the student of this present, modern applied decoration. The designs so far have been very pretty, the present one being exceptionally so, and the artist by using proper judgment, will find that her privileges in the matter of combinations are limitless and thus she may work out her own ideal upon new and original designs.

DESIGN FOR PILLOW SHAM.

The engraving on preceding page, represents a pattern designed especially for a pillow sham, and may be made of any material to suit. The one just mentioned is made of India linen lawn, and adds a very dainty addition to the appointment of a lady's bedroom or boudoir. The details of this design may also be successfully employed for doylies, tidies, table-covers, etc., etc.

DETAILS FOR DESIGN.

The material selected, the first to be done is to draw a few threads for the border, twice the width of the hem wanted, from the edge, by the ordinary method, from side to side, leaving a block of the material at each corner, and hemstitched as directed in chapter II, four strands or threads to each stitch; but the artist must use judgment as to the number of threads she wishes to be taken up each time, which must be governed by the material used.

The threads drawn and border hemstitched, next cut the corners and draw threads for first space to be ornamented, inside of hem, the width of a No. 5 and a No. 7 ribbon, so as to leave a continuous border of the material, as also directed in chapter II.

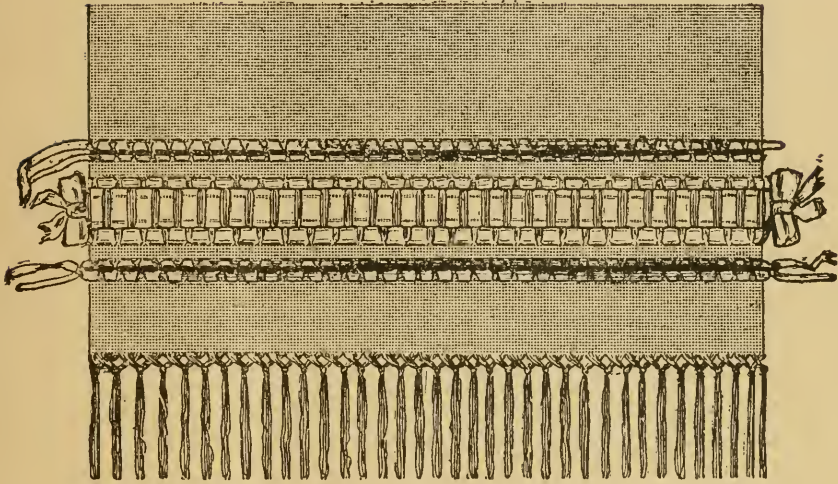
Next, cut the corners and draw threads for second or inner space, the width of two No. 5 ribbons; then over-cast all inner edges of drawn spaces to keep threads from fraying out.

The engraving shows drawn space next to hem ornamented, while the second or inner space only partially, with the needle in weaving operation.

In weaving the ribbons in this, or any other design, having a continuous border, the artist will find it more convenient, where two or more are woven in through the same drawn space, to always weave in the inner ribbon of each space first. (For forming corners see figures 7 and 8, chapter II.)

CHAPTER VIII.

Border Designs for Tidies or Throws.



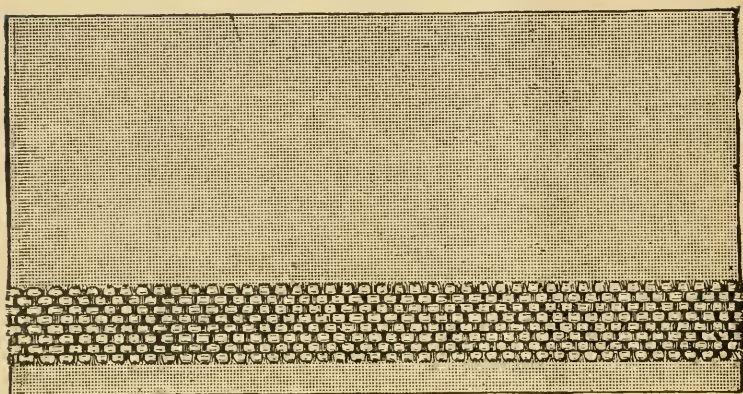
NO. 1.—BORDER DESIGN FOR TIDY OR THROW.

Three very handsome border designs are here shown, for tidies or throws, which may be developed particularly well with scrim, bolting cloth, cheese-cloth, unbleached muslin, cambric, China silk, pongee, etc., etc. The details of these designs may also be applied to any other article admitting of a border finish, such as skirts, aprons, children's dresses, scarfs, furniture coverings and draperies.

The artist will find most of the details of these patterns already within her possession, if she has mastered the instructions for the work given on the previous pages.

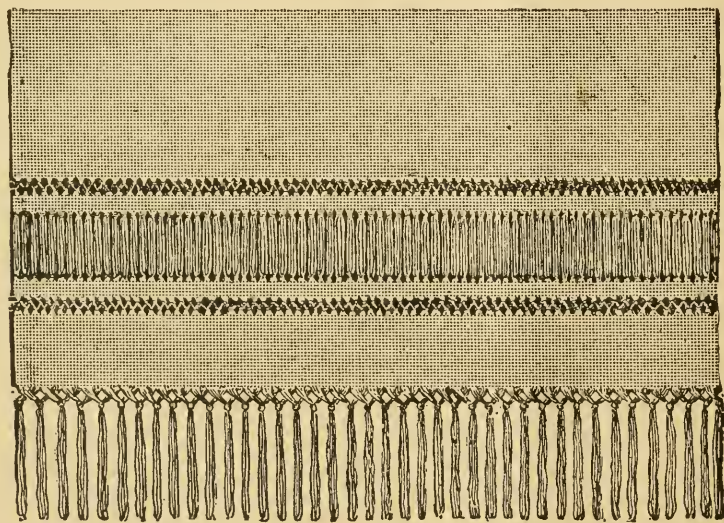
DETAILS FOR BORDER DESIGNS.

In engraving No. 1, the threads are drawn out in three places, by the ordinary method, from side to side, and hemstitched or over-cast as directed in previous chapter II, with lower edge frayed out and knotted to form a fringe; also shows drawn spaces ornamented. In all cases, it must be understood that the space or several spaces are to be drawn exact to suit the width or several widths of ribbon as may be decided upon for ornamentation.



NO. 2.—BORDER DESIGN FOR TIDY OR THROW.

In engraving No. 2, the threads are drawn the same as for No. 1, and has a hem at lower edge, instead of fringe; also shows space drawn out inside of hem the width of eight No. 1 or baby ribbons, and ornamented. A very pretty addition can be made by edging hem with open lace, which may also be ornamented.

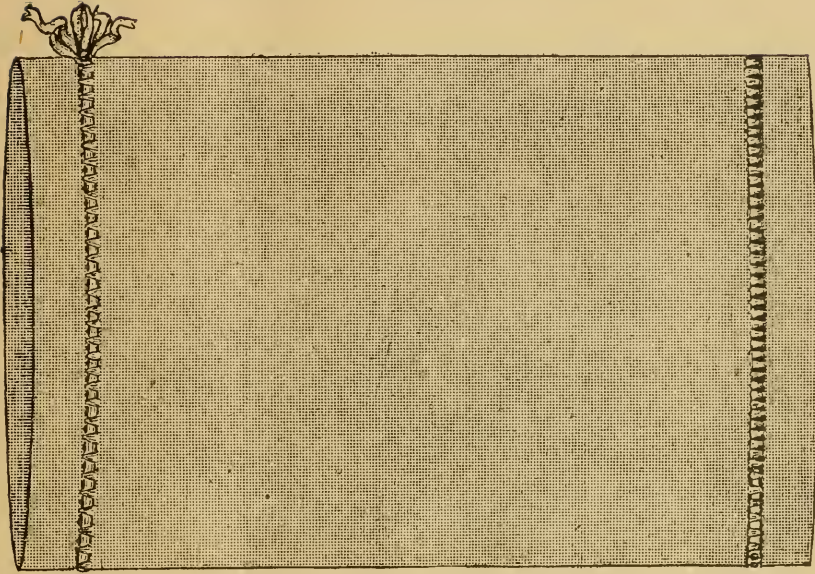


NO. 3.—BORDER DESIGN FOR TIDY OR THROW.

Engraving No. 3 shows a drawn design for tidy, similar in detail to No. 1, which can be purchased from any leading dry goods house, ready to be ornamented. Numerous fabrics of same nature as well as table linens, netted hoods, etc., etc., can also be had, ready for ornamentation.

CHAPTER IX.

Design for Bolster Slip.



DESIGN FOR BOLSTER SLIP.

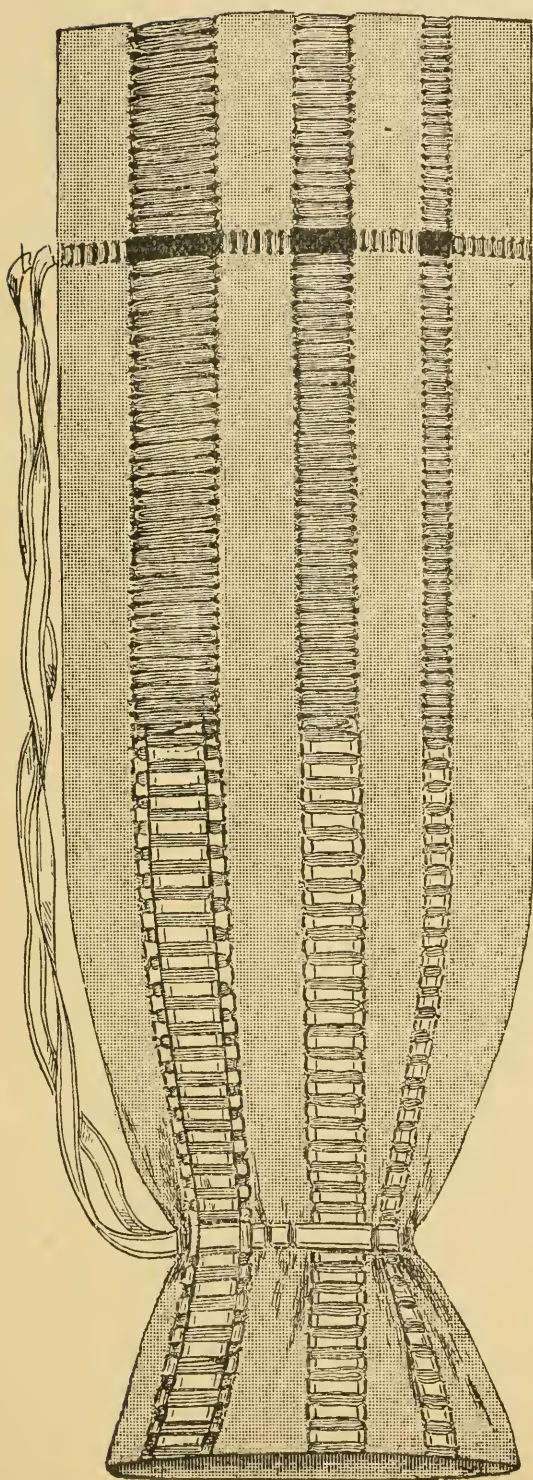
This engraving illustrates a very delicate design for a bolster slip, the material used being linen. Although the engraving fully explains itself, we will, to aid the artist, give a brief description of its details.

DETAILS FOR DESIGN.

The first to be done in this design is to draw three threads, of equal distance from each end, for the borders, the full width of the fabric, allowing sufficient material for the hem. The threads drawn, next join the fabric to form a case, making drawn-out spaces exactly meet; then hem both ends. Next draw balance of threads for the borders, the width of the ribbon decided upon for ornamentation, and over-cast edges to keep threads from fraying.

In this design, each border is drawn out the width of a No. 5 ribbon, showing the left one complete. Ornament right border to match.

A combination of several widths of baby ribbon will also be found very pretty and effective for the borders.



DESIGN FOR SLUMBER ROLL COVER.

CHAPTER X.

Design for Slumber Roll Cover.

The design here shown is one of great delicacy and beauty, but as it involves many of the principles illustrated in previous chapters, the worker should experience little difficulty in its reproduction. Even though she has not mastered all the details of the patterns heretofore given but who has a fair knowledge of the foundation principles, will also be able by a careful inspection of the illustration, to copy the design with little or no trouble.

DESIGN FOR SLUMBER ROLL COVER.

This engraving represents the handsome design just mentioned and may be made of butcher's linen, damask, scrim, etc., etc.

As seen in engraving, the left half only, of design, is complete, while the right half shows the delicate borders hemstitched ready for ornamentation.

DETAILS FOR DESIGN.

In beginning this design, the first, after selecting the

material (which is five-eighths of a yard long and three-eighths of a yard wide) is to draw the threads the desired width for the draw-ribbons (about four inches from each edge) then join to form a case—making drawn-out spaces meet.

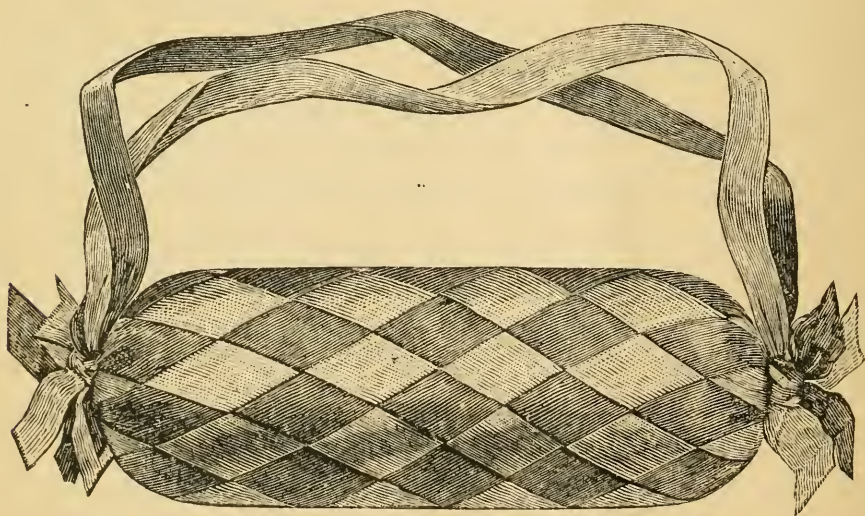
Next, draw the threads for the borders the long way of the fabric, the width or widths decided upon for ornamentation, leaving the back plain, and hemstitch in the usual way as directed in previous chapter II, or the edges may be merely over-cast to keep threads from fraying; then hem the ends and ornament with ribbon.

In weaving in the ribbons, fill in the borders the long way first and tack at each end to hold in place. Then weave in the draw-ribbons and draw the ends to hold roll in place as seen at left of engraving.

CHAPTER XI.

Platted Ribbon Designs for Slumber Roll, Sofa Cushion-Cover, Pin Cushion-Cover, Etc., Etc.

Among the many handsome specimens of Columbian Art Ribbon-Work, displayed in this book, are the platted designs shown in this chapter, which are but few of the beautiful effects that may be made with ribbon. They are dainty, easy to make, and the artist who has taste in the harmonization of colors, can, with what knowledge she has already received in her previous lessons, originate many more.



NO. 1.—DESIGN FOR PLATTED SLUMBER ROLL.

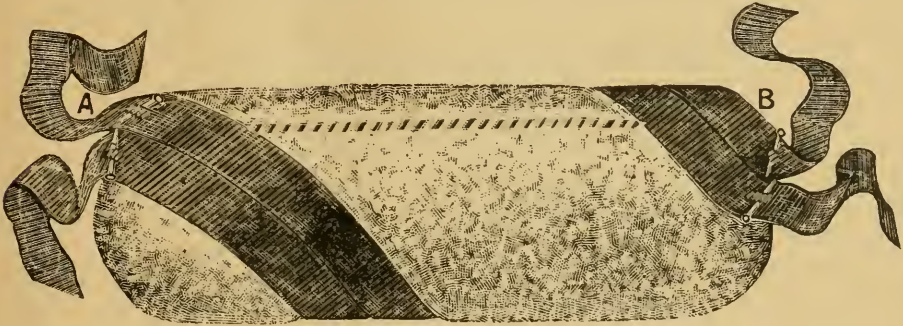
DESIGN FOR PLATTED SLUMBER ROLL, WITH DETAIL.

NOS. 1 AND 2.—This engraving represents a design for a slumber roll. It is something new and dainty, and is a very pretty addition to a chair. It may also be developed in various ways.

No. 2 shows how to develop the slumber roll. The first to be done is to select the ribbons—the No. or width of ribbon used always depends upon the size of slumber roll desired. The one just mentioned is made with two shades of No. 9; a pink and olive green.

The ribbon selected, next take cotton batting and form a solid roll twelve inches long and four inches through, and tack with an over-and-over stitch to hold roll in shape.

Commence covering the roll of batting with the first shade of ribbon (pink) pinning it at upper left-hand corner (A) and place diagonally, down, around and up over, and pin at (B) leaving at least six inches of ribbon at either end. The second ribbon is placed identically in the same manner as the first one and so on until entirely covered one way.



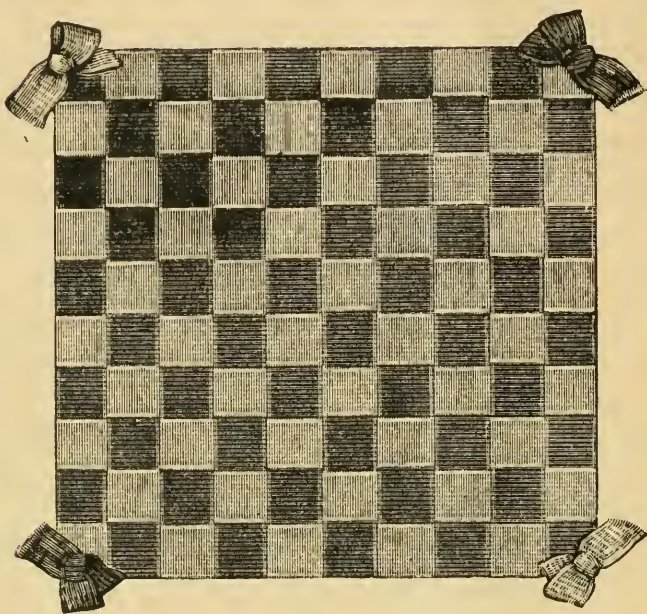
NO. 2.—DETAIL FOR PLATTED SLUMBER ROLL.

Having covered the roll one way with the pink ribbon, next thread the needle with the olive green ribbon, and commence weaving in the opposite direction, from upper right-hand corner (B) inserting the needle under and over every other ribbon, which will form the diamond-shaped plats, as shown at No. 1. Continue weaving until entirely platted; the pins removed, then notch out ends of ribbon to suit, drawing them closely down over ends and tack, over which tie the cross-ribbons.

DESIGN FOR SOFA CUSHION-COVER.

NO. 3.—The engraving shown on next page, represents a very handsome design for a sofa cushion-cover. Tidies, mats, book-covers, etc., can be made on the same plan.

The ribbon selected (white and green) commence placing the first shade (white) from left to right on a square of card-board or newspaper and pin at each end to hold in place; the required number of ribbons (10) placed one way, then thread the needle with the green ribbon and begin weaving over and under every other ribbon until entirely platted, which will produce the checkered effect as seen in the engraving. Baste around the outer edge, then face back with material to suit and turn right side out. Finish corners with bow knots.



NO. 3.—DESIGN FOR SOFA CUSHION-COVER.



NO. 4.—DESIGN FOR PIN CUSHION-COVER.

DESIGN FOR PIN CUSHION-COVER.

NO. 4.—The design shown by engraving on opposite page of pin cushion-cover is very pretty and requires little or no trouble in reproducing it. It is developed the same as No. 3, only that the ribbons are woven diagonally, thus giving the plats a diamond shape. Face the back with material to suit, and edge with lace.



NO. 5.—DESIGN FOR PARTY OR SHOPPING BAG.

DESIGN FOR PARTY OR SHOPPING BAG.

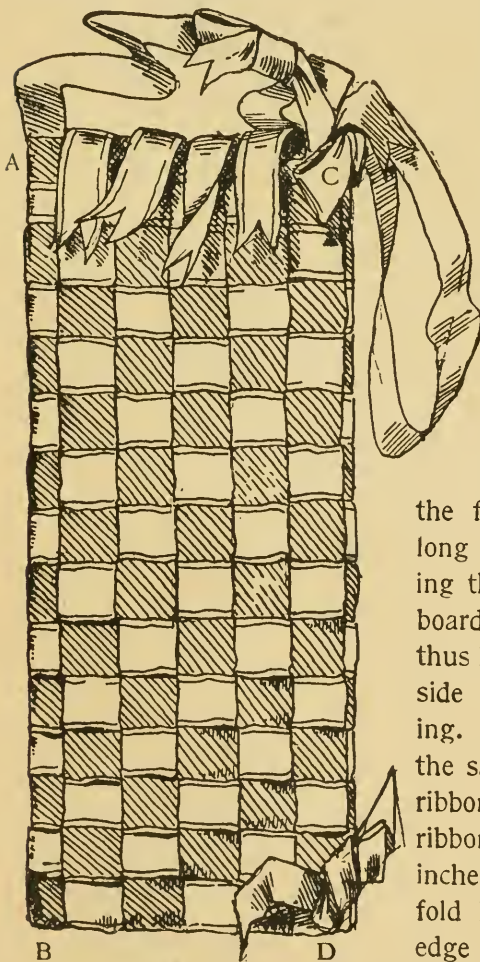
NO. 5.—This engraving shows a very pretty design for a party or shopping bag, and by a close inspection of the engraving, and the following instructions, the student should experience but little difficulty in its reproduction.

The ribbon selected, (a No. 9) the first to be done is to take a piece of card-board the width of five ribbons and the depth to correspond (the artist using a little judgment in this direction) and commence by placing the strips of ribbon around the narrow way of the board from left to right and tack. The required number of strips (5) having been placed the narrow way of the board, then cut and weave in the side ribbons.

In preparing the side ribbons, each strip should be twice the length of bag wanted, allowing six inches extra for fringe at top. Thread the needle and commence weaving from top at upper left-hand corner, over and under every other ribbon, crossing over bottom and up opposite side. The side ribbons all woven in, then work a feather edge stitch at top next to fringe to form a casing through which to put the draw-ribbons. This stitch will also serve to hold the ribbon in shape.

DESIGN FOR FAN BAG.

NO. 6.—This engraving shows a design for a fan bag. It may be made of any width of ribbon to suit, but a No. 3 is preferable. The details for this design are similar to those just given for No. 5. Although very easy to develop, we will, to aid the artist, give a general description of its details.



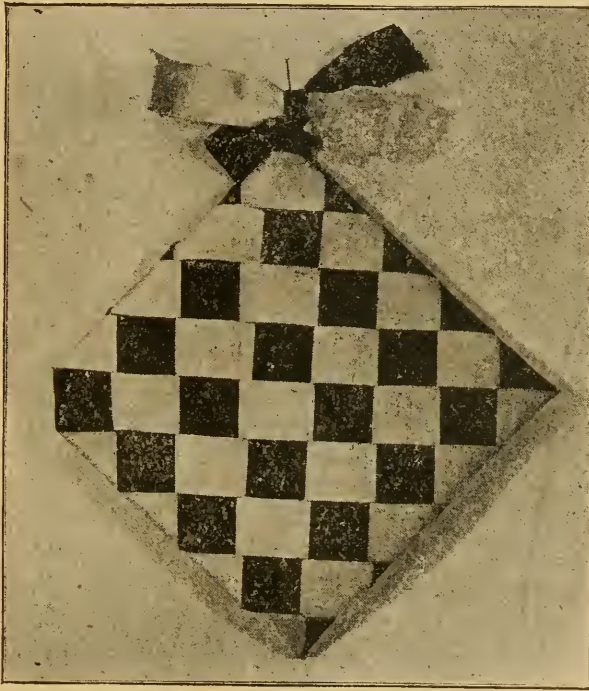
The ribbon selected (a No. 3 pink) then take a piece of card-board and cut it the width of six and one-half ribbons and the depth to correspond with length of fan.

Next, cut six strips of ribbon twice the length of the depth of fan bag, allowing six inches extra for the fringe. Then fold first strip half the long way, and place over bottom B (allowing the ribbon to cover both sides of card-board) and pin at top A to hold in place, thus leaving three inches of ribbon on either side at top for fringe as seen in engraving. The second ribbon is placed identically the same as the first and so on. The six ribbons placed, then cut a single strip of ribbon the length of fan bag (allowing six inches extra for bow-knot at bottom) and fold half the narrow way and place over edge from C to D. Then thread the needle and commence weaving at corner D (again leaving six inches of ribbon for bow-knot) over and under every other

NO. 6—DESIGN FOR FAN BAG.

leaving six inches of ribbon for bow-knot) over and under every other

ribbon, round and round the card-board, until entirely platted, stopping at top C and tack. Next, tie the two ends in a bow-knot at D, then baste around the top next to fringe and remove pins and finish with feather edge stitch to hold ribbon in place. Then sew on the arm loops.



NO. 7.—DESIGN FOR SACHET BAG.

DESIGN FOR SACHET BAG, WITH DETAILS.

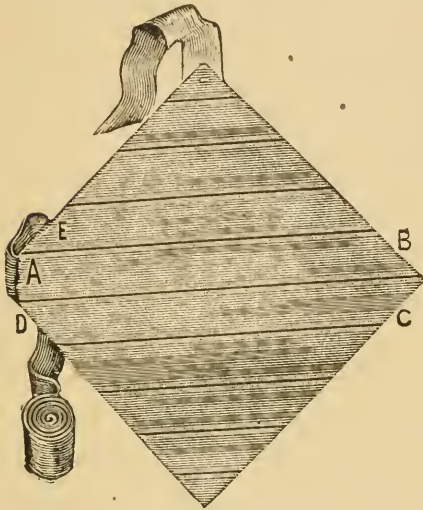
NOS. 7, 8 AND 9.—Engraving No. 7 shows the design complete, while Nos. 8 and 9 show how it is developed. The colors of ribbon used, are pale blue and pink.

The ribbon decided upon, next take four layers of sheet-wadding the square of the number of widths of ribbon you desire to make sachet bag, and place the sachet powder between the layers and over-cast the edges to hold powder in place.

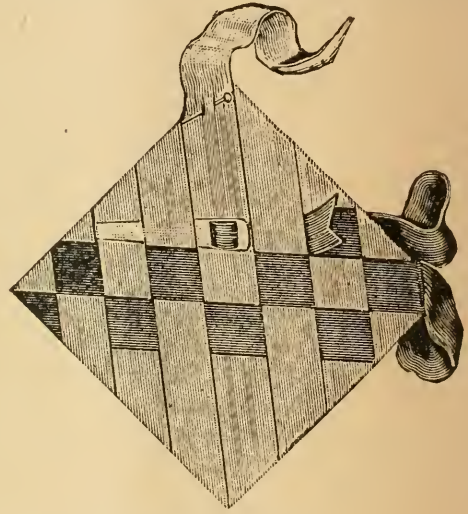
Next, face the two ribbons and tack them to corner A as seen at No. 8 on following page, and commence placing the first shade of ribbon across to B, then down under and up over corner C, then across to D, again crossing the corner underneath and over corner to E and so on until entirely covered, the ribbon terminating on opposite side at top, leaving about six inches of ribbon for bow-knot.

No. 8, front view, shows the ribbons to be parallel from left to right, while on the opposite side they are perpendicular as seen at No. 9.

Next, thread the needle with last shade of ribbon and commence weaving from same point A on opposite side of No. 8 (which is shown



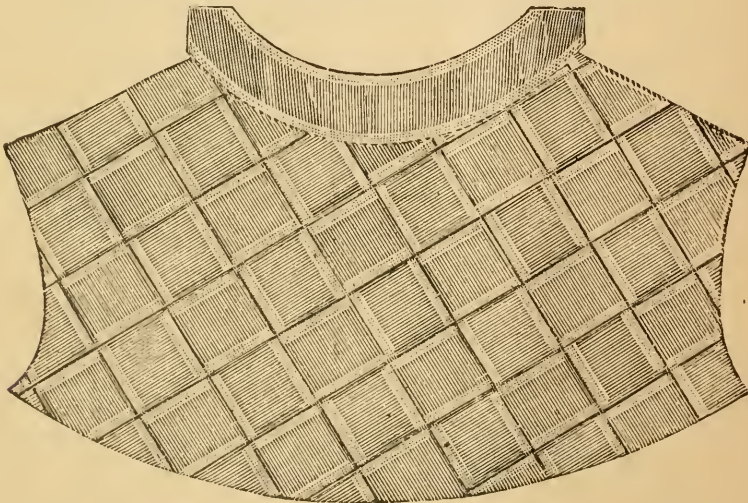
NO. 8, FRONT VIEW.



NO. 9, BACK VIEW.

NOS. 8 AND 9.—DETAILS FOR SACHET BAG.

at No. 9) over and under every other ribbon and across corners until entirely platted—being careful to cross corners perfectly square. Then tack both ribbons at top and tie ends in a neat bow-knot.



NO. 10.—DESIGN FOR LADY'S DRESS-YOKE.

DESIGN FOR LADY'S DRESS-YOKE.

NO. 10.—This engraving shows a design for a lady's dress-yoke. In developing it, first, cut the lining for the yoke; then weave over it the ribbon

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